

El Popocho (Bambuco)

(Tiple y Guitarra)

Trinos en el tiple a
discreción del instrumentista

Jaime Romero

Allegro ♩=85

The musical score is written for Tiple and Guitarra in 6/8 time, key of D major. It consists of four systems of music. The first system (measures 1-5) features a Tiple part with trills and a Guitarra part with chords and a melodic line. The second system (measures 6-10) continues the piece with a Tiple part and a Guitarra part. The third system (measures 11-15) includes a Tiple solo section and a Guitarra part. The fourth system (measures 16-20) concludes the piece with a Tiple part and a Guitarra part. Dynamics include *f*, *ad libitum*, *mp*, *mf*, *p*, and *Solo*. Fingerings and techniques like *1/2 CIV* and *1 4* are indicated. A final instruction reads (* Ver nota al final).

21

1 4 / 4 3 II

p

26

mf

IV II VII

p

Ossia Guitar

⑤

31

p

mf

Solo

p ritmo de Bambuco

Ossia Guitar

4 1 2 0

⑤

35

mf

p

Solo

1 2 II

marcato

⑤

40

Solo

45

p *mf* *mp*

Solo

50

pp *p* *mf*

Solo

1/2CIV

⑤

55

mf *mp*

Solo

3 I II IV V

60

p *mf*

Solo

VII IV II

⑤ *mp*

65

IV II II I V

70 *Solo*

1 3 *mf* II

④

75

II sul tasto

p dolce

81

IV II

mp

86

Solo p IV II

mp *mf*

90

f *p* *Solo* II

95

Solo VII *mf* *mp* II

100

I

105

mp *Solo* *mf* IV II

110

mp *Solo* *mf* *sul tasto* *Solo* *mp*

115

Solo

121

Solo

4 2 1

126

Ossia Tiple

f

(*): Efecto de percusión producido al golpear las cuerdas de la guitarra con las falanges semicerradas de la mano derecha a la altura de la boca del instrumento.

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Tiple

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2

mp mf

8

14

p

19 Solo

mf

26

mf

32

p ritmo de Bambuco

36 Solo

mf

Tiple

Solo

43

p *mf*

49

52

p

56

Solo

mf

61

Solo

p *mf*

69

Solo

mf

76

82

87

Musical staff 87: Treble clef, key signature of three sharps (F#, C#, G#). The staff begins with a whole rest. The first measure contains a quarter rest followed by a quarter note G#4. The next two measures each contain a quarter rest followed by a quarter note A4. The final measure contains a quarter rest followed by a quarter note B4. The piece concludes with a half note G#4. A dynamic marking of *p* is placed below the first measure. A hairpin crescendo is shown below the final two measures.

93

Musical staff 93: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4. The piece then transitions to a series of six measures of chords, each marked with an accent (>). The chords are: G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4.

99

Solo

Musical staff 99: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4. The piece then transitions to a series of six measures of chords, each marked with an accent (>). The chords are: G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4. A hairpin crescendo is shown below the final two measures.

106

Musical staff 106: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4. The piece then transitions to a series of six measures of chords, each marked with an accent (>). The chords are: G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4. A dynamic marking of *mp* is placed below the first measure.

110

Musical staff 110: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4. The piece then transitions to a series of six measures of chords, each marked with an accent (>). The chords are: G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4. A dynamic marking of *mp* is placed below the first measure.

114

Solo

Musical staff 114: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4. The piece then transitions to a series of six measures of chords, each marked with an accent (>). The chords are: G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4. A dynamic marking of *mf* is placed below the first measure.

118

Solo

Musical staff 118: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4. The piece then transitions to a series of six measures of chords, each marked with an accent (>). The chords are: G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4. A dynamic marking of *mf* is placed below the first measure.

127

Musical staff 127: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4. The piece then transitions to a series of six measures of chords, each marked with an accent (>). The chords are: G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, G#4-A4-B4, and G#4-A4-B4.

Ossia Tiple

Ossia Tiple staff: Treble clef, key signature of three sharps. The staff begins with a quarter note G#4, followed by a quarter note A4, and a quarter note B4. The next measure contains a half note G#4.

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Allegro $\text{♩} = 85$

Musical notation for measures 1-3. The piece is in 6/8 time with a key signature of one sharp (F#). Measure 1 starts with a forte (*f*) dynamic and includes a first finger (*I*) fingering. Measure 3 ends with the instruction *ad libitum*.

Musical notation for measures 4-8. Measure 4 begins with a mezzo-piano (*mp*) dynamic. Measure 6 features a first finger (*I*) fingering. Measure 7 includes a triplet of eighth notes. Measure 8 ends with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic marking.

Musical notation for measures 9-13. Measure 9 starts with a second finger (*II*) fingering. Measure 11 features a seventh finger (*VII*) fingering. The notation includes various rhythmic patterns and dynamic markings.

Musical notation for measures 14-18. Measure 14 is marked as a *Solo* section and begins with a mezzo-forte (*mf*) dynamic. Measure 16 includes a piano (*p*) dynamic. Measure 18 features a half-cadence (*1/2 CIV*) marking.

Musical notation for measures 19-23. Measure 19 starts with a mezzo-piano (*mp*) dynamic and includes a first finger (*I*) fingering. Measure 21 features a second finger (*II*) fingering. The notation includes various rhythmic patterns and dynamic markings. A note at the end of the piece is marked with an asterisk: *(* Ver nota al final)*.

23

1 4 4 3 II IV

28

II VII

Ossia Guitar

⑤

Ossia Guitar

4 1 2 0

②

32

Solo

II 0 ③ ⑤

mf *marcato*

36

I 2 II

p

41

Solo

Guitarra

45 *mf*

49 *mp* *pp*

52 *Solo* *1/2CIV* *mf* ⑤

55 *mp* 3 1 II IV V *Solo*

61 VII IV II

64 *mp* ⑤ IV II II

68 *I* *I* *3*

72 *II* *0 0* *II sul tasto*
p dolce

79 *IV* *II* *mp*

84 *mp*

87 *Solo* *IV* *II* *mf* *f*

91 *II* *Solo VII -* *mf* *④*

96

99 *II* *I* *mp*

Detailed description: This is a page of a guitar score, numbered 4. The title is "Guitarra". The music is written in a single system with a treble clef and a key signature of three sharps (F#, C#, G#). The piece is in 3/4 time. The score consists of nine staves of music, numbered 68 to 99. Measure 68 starts with a first finger barre (I) and a triplet of eighth notes. Measure 72 features a second finger barre (II) and a triplet of eighth notes with natural fingerings (0, 2, 3). Measure 79 has a fourth finger barre (IV) and a second finger barre (II). Measure 84 is a continuation of the previous staff. Measure 87 is marked "Solo" and features a fourth finger barre (IV) and a second finger barre (II). Measure 91 is marked "Solo" and features a second finger barre (II) and a seventh finger barre (VII). Measure 96 is a continuation of the previous staff. Measure 99 features a second finger barre (II) and a first finger barre (I). The score includes various musical notations such as bar lines, slurs, and dynamic markings like *mp*, *f*, and *p dolce*. There are also some circled numbers like ④ and ③.

105 *Solo* IV II

110 *Solo* *mf* *mp* *sul tasto*

114

118 *Solo* II

122 4 2 1

127 *f*

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